



It is not such a mind-bogglingly impossible coincidence that Douglas Adams, the irrepressible author of the best-selling novel **THE HITCHHIKER'S GUIDE TO THE GALAXY**, would design an interactive story set in the same outrageous universe as his books. He fell in love (well, strong "like") with Infocom's other interactive stories some time ago. He immediately saw the interactive possibilities of **HITCHHIKER'S** and maniacally developed outrageously crazy ideas. So Douglas teamed up with Infocom's specialist in outrageously crazy ideas, Steve Meretzky. Together, they did extensive research throughout the Galaxy (in English pubs, anyway). Douglas wrote and designed puzzles revolving around Vegan poetry, the Supplest Beast of Trak, microscopic space fleets and, of course, tea (for lack thereof); and Steve transformed Douglas's ideas into the high-quality, sophisticated software that is synonymous with Infocom's interactive fiction.

And now you're going to take a trip you never thought possible. You are on the verge of becoming Arthur Dent, a simple if unworldly chap whose house is, unfortunately, being bulldozed to make way for a bypass. Not that it matters, really, since the Earth is about to be destroyed for somewhat similar purposes. If you survive these twin disasters, you'll travel with Ford Prefect, your peculiar friend and neighbor, to the most unusual corners of the Galaxy. (Some of the corners are as unusual, in fact, that it's best not to assume the obvious—who you are, for instance.) So prepare to have your mind boggled, your wits tested and your concept of reality thrown for a loop by **THE HITCHHIKER'S GUIDE TO THE GALAXY**. And don't forget your towel!

**EmuMovies**

# The Hitchhiker's Guide to the Galaxy

**DON'T PANIC!**



2

**ENTER THE BLOOD BANK**

Waiting Room.  
This is a small room with desks to the wall and with a narrow winding stair leads downward. The room is sparsely furnished with plastic uncomfortable-looking benches. There is no one waiting ahead of you.  
There is a bottle of smelling salts here.

The stopped man opens the front door and looks in. "Please, give a seat, it will only be a minute, please." He points to the wall.

**WALK DOWN**

What do you want to do down on?

**WALK DOWN**

Now are you sitting on the bench.

**WALK THE BENCH**

Edward told you down. Considering how hard and uncomfortable the bench is.

**TAKE THE BOTTLE OF SMELLING SALT**

You can smell it from the bench.

**STAND UP**

Now are you on your feet again.

**TAKE THE BOTTLE OF SMELLING SALT**

Four feet is too heavy.

**CHIDENTITY**

You have  
a bench  
a box  
a bottle like a small square  
a small square box  
a small square

**OPEN THE BENCH CASE**

Opening the bench reveals an array of glass samples.

**DROP THE GRAPES THEN TAKE THE BOTTLE OF SMELLING SALT**

Drop it.

**TAKE**

**WALK**

After all, what is a waiting room for? Time waits.

The stopped man enters, pushing a wheelchair full of boxes. You is the expert of the subject, but they sure don't look like chicken bones. He spins the chair, down the winding staircase.

**WEST**

The front door is closed.

**OPEN THE DOOR**

Which door do you mean: the front door or the laboratory door?

**FRONT**

It is closed.

**LOCK**

Waiting Room.

This is a small room with desks to the wall and with a narrow winding stair leads downward. The room is sparsely furnished with plastic uncomfortable-looking benches. There is no one waiting ahead of you.  
There is a grandfather here.  
The stopped man is here, pushing a wheelchair.

**STOOPED MAN OPEN THE FRONT DOOR**

Who are you talking stopped? I've got a name you know — Igor.

**DOOR OPEN THE FRONT DOOR**

Igor chuckles. "Don't be nervous, it's definitely useless. There's nothing to worry about."

**DOOR WHAT ABOUT THE JONES?**

Oh yes, they is just like Jones, they is in the... Anatomy class on Wednesdays.

A giant man emerges from the doorway to the east. "Igor, bring in the next subject!" he calls.

**BREAK DOWN THE STREET DOOR**

This results in a very loud thud.

"If you'll wait, please!" says Igor, producing a coffee pot.

**DOOR WILL I ASK:**

You, obviously, right you ground. Igor points to the wall. You hear him. Oh yes.

**WALK EAST**

Laboratory.

This is an even dimmer room filled with strange apparatus. A person sits at the center of the room.  
The man sits at the center, rubbing his hands.

Igor enters behind you and opens the door.

**DON'T PANIC**

You're your own. You're.

The table is up to you. On the table sits Igor, looking at the prop.

**WALK DOWN ON THE TABLE**

You are now lying on the table. The man is still sitting at the table, looking at the prop.

**AND SCIENTIST LET ME GO**

Who are you talking mad? They called me here at Oxford and said I shape them.

The man sits at the table, looking at the prop. The man is still sitting at the table, looking at the prop. The man is still sitting at the table, looking at the prop.

**LOCK**

Everything is dark and fuzzy.

**DOOR**

If you'll wait, please! you passed out a few minutes ago.

**DOOR**

If you'll wait, please! you passed out a few minutes ago.

**DOOR AT ME**

Everything is dark and fuzzy.

**WALK**

Time passes.

The darkness seems, and you are passed out in a strange new location.

**DOOR**

Wait of House.

You are standing in a room, and a small house, with a board on the floor. There is a small table here.

**OPEN THE MAILBOX**

Opening the mailbox reveals a letter.

**WALK NORTH**

You have

a bench.

It looks like the person is sitting at the table.

a box.

It looks like the person is sitting at the table.

a box of smelling salts.

**SMELL THE SMELLING SALT**

A small jar of smelling salts.

**OPEN THE BOTTLE**

Opened.

**SMELL THE SMELLING SALT**

The smell is overpowering. You are now lying on the table, looking at the prop.

**Laboratory**

Sitting on the table are

some boxes.

Sitting on your workbench is

a hypodermic needle.

a box.

**DOOR REMOVE THE BONES**

Yes, please! Igor cleans the table. There is another subject waiting outside.

**DOOR BRING IN THE NEXT SUBJECT**

Yes, please!

**WALK AM**

You are British, you're British, the Mad Professor of Oxford.

Examine the hypodermic needle. It is filled with a bubbling green fluid. Your identity transfer is over.

**READ THE BOOK**

Reading the book first.  
The book is empty. Who's who in the world? Fiction. Sample Transcripts. It would take hours and hours to read the whole thing. Perhaps you'd like to peruse the book about a sample individual?

**CONSULT THE BOOK ABOUT ME**

The entry about Norman von Ederstein reads: "A minor and poorly developed character in the world of the sample individual."

Igor picks the subject into the room and opens the door.

**WALK THE SUBJECT WITH THE SERUM**

You are not feeling the hypodermic needle.

**TAKE THE HYPODERMIC NEEDLE**

Taken.

**INJECT THE SUBJECT WITH THE SERUM**

The subject, who you might be thinking of, the little, pudgy, old man, is the missing link. You accidentally open yourself with the serum. Lights, what about your head? Suddenly red, yellow, and green lights. The light now down and finally stop shining, and you realize that.

Your face is stopped in a pale light. It is seen on your face, you feel like. Suddenly, the light now down and finally stop shining, and you realize that.



[illegible]

Steve Meretzky was born in mid 1947. He played the Atari 2600 in his spare time, being an avid Space Invaders fan. Meretzky's childhood was shaped by a number of painful childhood experiences, including growing up as an orphan and moving to the New York Metro. His first creative work, an interactive fiction game, was his work at MIT. He went on to work at the main general office of Meretzky Inc. in New York. He and his wife have been expecting to move to the west of their family by approximately 1990.

### An Overview: What Is Interactive Fiction?

Information factors is a new, modern way  
of the place, there by Yang Chen Shuang  
and Wang [redacted] determine the nature of  
that, there are good [redacted] it will  
not be found.

Each week of the year I deal with a different character, person, or situation with a series of problems, opportunities, and growth. You can interact with them in a variety of ways.

[illegible]

An important element of communication is parallel thinking. You should think of a blackboard as a common board on which a permanent circle has been drawn as a parallel to the fact that having parallel in frequency means bringing a circle into existence and then using it in the present day.

In the chapter a more powerful way to  
evaluate a point argument is to write strategies  
a check that take into the path consider  
new topic and the other perspective only at  
each link. Nothing happens and new topic  
variance and gives the RETURN to  
ENTER for a new plan your name of  
slowly and carefully on view and

To meander your progress. If history is  
beginning to get to you. You may get  
parents line and my parents performing  
within a... to making certain he's  
been... keeping track of what is going on  
in an effort to stay with will help you  
learn what the goal of the work is.

...the way to the ...  
...the way to the ...  
...the way to the ...  
...the way to the ...

1. The first step is to identify the problem or goal. This involves understanding the current situation and what needs to be achieved.

• HEATING LIGHT  
• LOOK UNDER THE BED  
• 10:45 PM  
• LOOK AT THE DOOR

There is no doubt that a new era is coming with the coming of the 21st century.

*(The following information was obtained from the records of the FBI, Department of Justice, dated 10-17-68.)*

...dation from the big ... and a  
very complete ... the ...  
are ... I ...  
... the ...  
... I ...  
... the ...  
... that was ...  
... I ...  
... there

[illegible]

You, as the owner, record your own  
 income and expenses. In addition, you RE STORE  
 the percentage of your own RETURNS, and  
 IN THE end, there is no net profit or  
 loss for them.

to record the data from the period before  
to record the data from the period before  
to record the data from the period before

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If you are so inclined, please write to our  
and from the RETURN, to EITEL, 101  
1000 Avenue N. Dallas, Texas 75201.  
Thank you very much for your interest.

Kennedy's when we HES<sup>AN</sup> LE  
QNT it was a good idea to have a system for  
your common position and we find it a  
SAVE

## Communicating with Infocom's Initiative Fiction

(In M... ..) ... per point ...  
... .. are the po ...  
... .. at ...  
... .. might  
... ..  
... ..  
... ..  
... ..

When a letter is being typed a  
vertical piece of paper is placed  
between the keys and the paper is  
held in place by a spring. The  
spring is not required in general  
form on the key and what happened as a  
result.

11. The following are the names of the  
three local waterways and of submerged  
lenses are opened. These are: BULLDOG  
BULLDOG BULLDOG and BULLDOG  
BULLDOG. A small town in the following  
name is a small town in the following  
name is a small town in the following  
name is a small town in the following

1. Many aircraft and ships use the word  
 direction NORTH SOUTH EAST WEST  
 NORTHWEST NORTHEAST SOUTHWEST SOUTHEAST  
 FAS and SOUTHWEST YING  
 abbreviate these to N S E W NE NW  
 SE and SW respectively. In some cases U  
 U and DOWN = D. In and OUT =  
 in work on certain places. The word  
 ship, over a wire or use the direction  
 word on the STARDARD = SE FOR  
 S and AS

Plus Adder 1 comprends deux différents  
types de données. Il y a des  
exemples. Sur la carte de données, il y a  
des données qui sont en fait des Adder 1.

WALK NORTH  
DOWN  
THE  
COAST  
TO  
THE BEACH

- PICK UP THE CARDBOARD BOX
- OPEN IT
- PUSH THE BUTTON
- OPEN THE AIR LOCK DOOR
- EXHAUSE THE PRESSURE SUIT
- LOCK BEHIND HHOODOO NORON
- PUSH
- LOCK UNDER THE TABLE
- LOCK PUSHES THE REACTOR CAVITY
- SHOOT THE BEAST WITH PEA SHOOTER
- ATTACK THE BUREAUCRAT WITH THE COURT CRACKER

The LAD was made for subjects to sit  
comfortably with their eyes open, facing the  
visual AFD on the horizontal plane in a  
relaxed state.

• HAVE PERSON PAPER STAMP  
• JOIN THE TEAM IN FORM AND THE  
• THE NEW NUCLEAR WEAPON  
• PUT THE FLYING MAN AND THE EGG  
• IN THE CUPBOARD

The second All orders necessary could be  
 1. Change the order number to something else  
 2. If there were an error in the product and  
 3. on average create a customer. I All All  
 would not the apple but not the orange

- \*TAKE ALL
- \*TAKE ALL STAMPS
- \*TAKE ALL THE STAMPS EXCEPT THE RED STAMP
- \*TAKE ALL FROM THE DESK
- \*GIVE ALL BUT THE PENCIL TO THE ROBOT
- \*DROP ALL EXCEPT THE PEA SHOOTER

You can include several comments on the input form if you separate them by the word THE followed by a period. Note that each comment will still appear as a paragraph. So, when I type a period at the end of the input form, for example, you could type all of the following at once before pressing the RETURN key.

LEAST TAKE THE GUN THEN PUT IN  
BULLET AND SHOOT ON FLOOR

It then states that a substantial part of the resources on that subject have been used for other purposes, and that the Government has not been able to provide the necessary information.

There are two other things to make all agencies aware of. The AECG is under review. WPA's WPA 2000 and WPA 2100 have a complete, that you can find on the web.

- WHAT IS ADVANCED TEA SUBSTITUTE?
- WHERE IS THE POWER?
- WHO IS ZAP-CO BE BELEIVING?

You will meet other people and experience  
the world. You can talk to some of  
them through by typing the name that a  
person that knows you is on the way to  
them. There are many examples.

BARBARA GIVE ME A DRINK  
JOJO OPEN THE SATCHEL  
CAPTAIN WHAT ABOUT THE METEOR  
HOLE?  
FRED TAKE THE TOWEL THEN  
FOLLOW ME  
BARBARA ALL THE ALIEN ENTER THE  
CLOSET

Notice that in the last two examples, we are getting a picture where the color is not related to the actual output flow.

You can use questions to answer a question on  
any worksheet and hand in tape were  
there are a lot of good examples

• SAY HELLO  
• ANSWER MY NAME IS ZOE  
• TYPE LOGOUT







The following keys are useful for making moves in the file system:

- up and down (arrow keys) - select item to edit
- left and right (arrow keys) - position cursor within item
- backspace and delete keys - erase the character before or after the cursor
- ESC key - erase the whole item

#### Restoring a Saved Story Position

To return to a previously saved story position, type **RESTORE** at the prompt (>). A standard dialog box will appear, showing a list of your saved positions on the indicated disk. If there are more save files on the disk than will fit in the window, the scroll bar becomes active. If you wish to restore from a different disk, change disks as described in Section on **SAVING**. Click once over the name of the position you want to restore, then click on the OK button, or press the RETURN key. If you want to cancel the restore operation, click on the CANCEL button.

#### COMMONMODE, AMIGA

1. Type **SAVE** at the prompt (>). A message will appear asking you to choose a name for the save file.
2. If you want to **SAVE** to the story disk (OFF), just enter a file name and press **RETURN**.
3. If you want to **SAVE** to another disk, you must prefix the file name with either the name of the second disk (e.g., **SAVES**) or the name of the drive containing it (e.g., **DFS1**). The prefix is needed even if the two disks were swapped using a single drive. If the save succeeds, the prefix becomes the default prefix, and need not be reentered for the next save.

The disk drive will spin for several seconds. If all is well, the screen will respond:

OK

If a response is required:

**FILED**  
consult the Troubleshooting section. After saving your position, you may continue with the story.  
**NOFILE** The file "save file" is used to store save files on save files. If you delete this file, new save files will not have visible names.

#### Restoring a Saved Story Position

You can return to a previously saved story position in any mode. Type **RESTORE** at the prompt (>). The screen currently saved to restored position will be displayed as the default. Then enter the name of a save file, as in Section on **SAVING**.

If you want to return to the default position, you can just press the **RETURN** key.

#### TROUBLESHOOTING

If the story fails to load properly, in **SAVE/RESTORE** or **SCRIPT** files, check each of the following items:

##### BMPC

1. Make sure all connections on your computer are plugged in, connected properly, and that all power switches are turned on.
2. Make sure all disks are inserted correctly and that all drive doors are closed.
3. Inspect all disks for any visible damage.
4. For **SAVE** problems, make sure the save disk is not write-protected. Also, make sure the disk has enough room for a save file (approx. 256 per save) and that it has been formatted properly. As a last resort, try a different disk.

You can check to see if your game is damaged by using the **VERIFY** Command.

Type **VERIFY** at the story prompt (>) and press **RETURN**. If your story is currently loaded (i.e., you are unable to type from the keyboard) you will have to release the disk, reload the story, and then type **VERIFY**.

After you successfully issue the **VERIFY** command, the disk will spin for approximately a minute and then a message, similar to one of the following, will appear:  
**GOOD** - The disk has not been damaged and the data is intact. If you are having problems, they are most likely hardware-related. It is also possible that there is a bug in the program.  
**NOGOOD** - This indicates that the data on the disk is damaged. Repeat the **VERIFY** procedure several times. If possible, repeat the **VERIFY** procedure on another computer. If the game does report problems, the data is intact, but you must look elsewhere for any problems you are encountering.

All disk and printer errors are handled within the story - if you encounter an error message you will be given the option to A) abort or R) retry. In most cases choosing Abort will not throw you out of the game and cause you to lose your position. However, if you get an error message when the game is either loading or making information from the disk (a probable indication of a damaged disk) choosing Abort will throw you back into **DFS1**. In that case contact the person or Troubleshooting.

##### AMIGA 500

1. Inspect all disks carefully for any visible damage.
2. For **SCRIPTING** mode, make sure the printer is connected properly, assigned the printing, and not out of paper, etc.
3. Try again; the problem may only be a temporary one.

If you continue to experience problems, follow the procedure:

Restart the diskette. When the initial screen is displayed, type **VERIFY** at the prompt. The disk drive will spin for a minute or less and one of the following messages will appear:

1. "DISK CORRECT" - The disk has not been damaged and the data is intact. The problem may be with your hardware, probably the disk drive. It is also possible the program contains a bug.

2. "DISK FAILED" or "DISK READ ERROR" - This implies software rather than hardware trouble or disk damage. Repeat the **VERIFY** process several times. Absorb **VERIFY** on another computer. If the story does not replace "DISK CORRECT", the data is intact. If you repeatedly get an internal error message or more than one computer, the disk has more likely been damaged.

##### COMMONMODE, AMIGA

1. Inspect all disks carefully for any visible damage.
2. For **SAVE**, make sure the save disk is not write-protected (the small opening in the center of the disk should be covered).
3. For **SCRIPTING**, make sure the printer is connected properly, assigned for printing, and out of paper, etc.
4. Try again; the problem may only be temporary.

If the story produces an error message, run the following procedure: Restart the story. When the initial screen appears, type **VERIFY** and press the **RETURN** key. The disk drive will spin for a minute or less and a message, similar to one of the following, will appear:

1. "DISK CORRECT" - The disk has not been damaged; the data is intact. The story indicates a problem with your hardware (possibly with the disk drive). It is also possible the story contains a bug.
2. "DISK FAILED" or "DISK READ ERROR" - This implies software rather than hardware trouble or disk damage. Repeat the **VERIFY** process several times. Absorb the **VERIFY** process on another computer. If the story does replace "DISK CORRECT", the problem lies with your hardware. If you repeatedly get an error message on more than one computer, the disk has more likely been damaged.

##### COMMAND OPTIONS (switches) - BMPC ONLY

You may custom-tailor options by using switches, when you load the story. The switches allow you to tell the story some information about the hardware you are using so that you want the story to be displayed on your computer's screen.

Switches are entered at the same time and in the same text as the text with which you load the story. They are all entered in the form "code / command" (e.g., **INTERRUPT/RETURN**) with a space between the story code and the /.

Here is a list of switches which you may use:

##### Display Switches

In most cases, your story will be displayed in the most efficient and aesthetically pleasing way. However, because of numerous types of hardware configurations and the different graphics characteristics of each story plan, your own wishes in terms of how the story display should look, you might try the following options:

A - select desired output resolution (text compatibility) and a color monitor are available. The A switch also allows you to select foreground and background colors after the switch (e.g., **A:3:0** gives white on blue, which is the default). Refer to the system documentation for numbers to use.

Am - prohibits colour input. This is the default on machines without colour capability.

##### Other Switches

Op - If **SCRIPTING** to the printer is not working well, type **UNSCRIPT**, **SAVE** your position, and quit the story. Then reload the story using the Op switch and try **SCRIPTING** again.

U - Unloads the **UNDO** feature in stories that use it. This option is useful on machines with 256 Kbytes or less of memory in the sense that it frees some memory (that disables a useful feature) thereby giving you somewhat faster game play. The **UNDO** feature is automatically disabled as soon as the operating system is updated. Machines with more than 256K will have enough memory to load the **UNDO** feature with the **UNDO** feature in which case the operating is negligible.

A - allows you to specify how much memory the story requires in Kbytes (e.g., **A:128**). Normally it uses as much as it can get. This switch might be useful if you think that the story is affecting or being affected by other memory resident programs that you have loaded.

##### COLOUR DISPLAY - A HARD OPTION

If you are using a colour monitor, you can change the colours used in the display. At the prompt (.), hold down the **SHIFT** key and use the four cursor keys to cycle through the available combinations.

If you are using a monochrome monitor, you can control the colour of the later way.

##### AMIGA PREFERENCES - AMIGA ONLY

Several aspects of the story presentation can be changed using the **Amiga Preferences** panel, including screen size (H or M character) and colour. The screen can be changed only before the story is started. You also use **Preferences** to specify your type of printer and the port to which it is connected. The **Amiga** supports both parallel and serial devices.

##### MEMORY USAGE AND MULTITASKING

###### AMIGA 486/3

On a single tasking computer such as the Amiga, tasks must share the available memory. Some tasks may require that a certain amount of free memory be available at all times. Also, in some like opening, running and loading windows can appreciably require large amounts of memory.

When the task is very small, it will always leave a specified amount of memory free. The default amount is around 64 Kbytes. This can be changed by moving the story from the GUI with a special instance of the form "file", where A is the new minimum number of bytes to leave free (for example, **Start-177280**). If you supply an argument, memory will automatically be displayed when the story loads.

You may need to move the amount of free memory at, for example, you are running several tasks and juggling between them fails or causes the system to hang. On the other hand, you can probably decrease free memory if you are running only the story. This may reduce or eliminate disk activity on systems of the Amiga with hard disk memory.

## Quick Reference Guide

1. To start the story (back up) enter the **OPEN** command.
2. When you see the prompt **>** on your screen, **HELP** is a useful but not essential. There are four kinds of subjects or commands that **HELP** can understand:
  - A. Direction commands. To move from place to place, just type the direction you want to go. **N** for **NORTH**, **E** for **EAST**, **S** for **SOUTH**, **W** for **WEST**, **UP** or **DOWN** for **UP** or **DOWN**, **GO** for **GO**.
  - B. Actions. Just type whatever you want to do. Some examples: **READ THE BOOK** or **OPEN THE DOOR** or **LOOK THROUGH THE WINDOW**. Once you're familiar with simple commands, you'll want to use more complex ones as described in "Commands Using with Infocom's Interactive Fiction".
  - C. Commands given to people. To talk to characters in the story, type their name, then a comma, then what you want them to do. For example: **MARYAN GOV ME THE AXE** or **OLD MAN GO NORTH**.
  - D. Special one word commands. Some one word commands, such as **REVENTON** or **DIAGNOSE**, give you specific information or affect your output. A list of these appears in the "Special Commands" section.
3. Important! After typing your sentence or command, you must press the **RETURN** or **ENTER** key before the computer will respond.
4. On most computers, your screen will have a special line called the "status line" with you the name of your current location, your score, and the number of turns you have taken.
5. You can pick up and carry many of the items you'll find in the story. For example, if you type **TALK TO THE NEIGHBOUR**, you will be carrying a **TYPE INVENTORY** to see a list of the items you are carrying.

6. When you want to stop, save what you've taken or start over, read the "Saving and Loading" section on page 3.
7. If you have a computer or microcomputer, a printout of this manual for more detailed instructions.

**INFOCOM**  
— FROM —  
**MASTERTRONIC**

## NOW THE ONLY LIMIT IS YOUR IMAGINATION

Classic Infocom - Interactive fiction is back - at an irresistible price.

**ZORK I** - The great underground empire beckons you into a world fraught with danger and discovery. Using all the cunning you can muster, you'll plunge far below the surface of the earth in search of the incomparable treasures of Zork. In this, the original Infocom adventure, you'll come face to face with creatures so outlandish they defy description. And you'll wander through an underground domain so vast, with so many twists and turns, that it will offer you new surprises no matter how many times you explore it.

**PLANETFALL** - 'Join the Patrol and see the Galaxy'. You took the poster's advice and marched into the recruitment station near your home on the backwater planet of Gallium. **PLANETFALL** teleports you 100 centuries into the future, onto a Stellar Patrol ship where your rank is Ensign 7th class - about as low as you can go. But then the ship explodes, and you are jetsoned onto a world plagued by floods, pestilence and a mutant Wild Kingdom. Luckily, you are accompanied by Floyd the mischievous robot - who might help you find the secret to saving it.

**WISHBRINGER** - A postal clerk in the seaside village of Festerdon, you set out to deliver an envelope to Ye Olde Magick Shoppe. Familiarly reigns until an old woman in the shop persuades you to help find her kidnapped cat. Then your world takes on the dimensions of a nightmare, where trolls guard bridges, goldfish become piranhas, vultures spy on you, ghosts haunt the cemetery and your little post office becomes a fortress like tower. You'll want to use **The Wishbringer**, a magical stone imbued with wishes, again and again as you confront unusual creatures - and finally, **The Evil One**.

**LEATHER GODDESSES OF PHOBOS** - A hilarious spoof of 1960s pulp science fiction, you're kidnapped by the evil Leather Goddesses. They take you back to Phobos as an experimental subject, while preparations continue to turn earth into their private pleasure playground. Playing the role of a male or female, you'll embark on a bawdy, rousing and very amusing romp across the solar system. With three 'naughtiness levels', the game will please everyone - from the lewd to the crude.

**AVAILABLE ON:**  
PC, Amiga and ST/EG 99  
(PC versions contain both 5.25" and 3.5" disks)

**INFOCOM**  
— FROM —  
**MASTERTRONIC**

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